



JOHNSONIAN NEWS LETTER

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THE TWICKENHAM POPE

In 1939, just at the beginning of the war, appeared Vol. IV of a new edition of the poems of Alexander Pope. The General Editor, as well as the editor of the first volume to appear, was John Butt. Gradually other parts appeared: The Rape of the Lock, edited by Geoffrey Tillotson (1940); V. The Dunciad, by James Sutherland (1943); III,i. An Essay on Man, by Maynard Mack (1950); III,ii Moral Essays, by F. W. Bateson (1951); and VI. Minor Poems, by Norman Ault and John Butt (1954) [Many of these have now been reprinted in revised 2nd editions]. Finally, Vol. I, Pastoral Poetry and An Essay on Criticism, has appeared (Methuen and Yale University Press), edited by E. Audra and Aubrey Williams.

According to the original plan, there were to be six volumes in all. But the third had to be split into two parts. Moreover, in order to include Pope's Homeric translations, four more are now promised — two for the Iliad and two for the Odyssey. When finally completed, then, the Twickenham Edition of the Poems of Alexander Pope will comprise eleven volumes.

The opening volume, for which we have been eagerly waiting all these years, is another example of twentieth-century scholarship at its best. Happily we now have authoritative, thoroughly annotated texts of Pope's "Dis-course on Pastoral Poetry," the Pastorals, Messiah, Windsor Forest, An Essay on Criticism, and the early translations of Ovid, Statius and Homer. Included also in the Appendixes is the first printing of a manuscript owned by Arthur A. Houghton, Jr. of William Walsh's criticism of some lines from the Pastorals; and some memoranda by Pope relating to the Essay, now in the Bodleian Library.

Begun by Audra before the war [he was then Professor of English at Lille University], this volume has been completed by Aubrey Williams of the University of Florida. Williams has done an outstanding job, as could have been expected from the author of one of the best books on Pope to come out in our century. He has efficiently pulled together an enormous amount of material and produced a very valuable work both for the average intelligent reader and for the research scholar. There is insufficient space to comment on the textual problems faced by the two editors, or on the wealth of allusion packed into the notes. But praise should be given to the full critical introductions to the various poems. To be sure, Williams has had available the recent work by Congleton, Tillotson and others on

the Pastorals, by Schmitz, Mack and Wasserman on Windsor Forest, and by Empson, Hooker, Lovejoy and others on the Essay — and all this he has admirably assimilated, at the same time adding many new insights of his own. No one should try to teach these poems again without recourse to these very useful introductions.

Many congratulations, then, to Audra and Williams, and to John Butt, the General Editor, for whom the rounding out of his original project must be a source of deep gratification. We are all very much in their debt.

JOHNSON NOTES

In November it was our great pleasure to attend the inaugural meeting of The Johnson Club of Kansas. There was a dinner at the University of Kansas in Lawrence on November 8, arranged by Ed Ruhe, and attended by some forty people. Plans were made for continuing the meetings. David Vieth was elected President for next year, and Ruhe, Secretary. The whole affair was very enjoyable.

The next meeting of the Johnson Society of the Great Lakes Region will be held in Ann Arbor, Michigan, on April 28 at the William L. Clements Library. Peter Stanlis (Detroit University) is President for this year, and communications may be sent to him or to Dick Boys at the University of Michigan. There will be papers and a guest speaker, Arthur Friedman, who will discuss the new Goldsmith edition. The Johnson Society of the Midwest, of which Ruhe is President, will next meet in Lincoln, Nebraska, in conjunction with the spring MMLA meeting.

Commenting on Donald Greene's remarks in our last issue (p.11), about the resemblance of Johnson and Handel, Joseph Kissane points out that Manson Myers in his Handel's Messiah (1948) had stressed the same idea. But he adds that in the eighteenth century Handel was compared to a number of people — to Dryden, to Pascal, and particularly to Homer. Kissane comments further that the Homer comparison confirms the theory that men in the eighteenth-century "satisfied their desire for epic with oratorio." But this is not to play down the obvious similarity between Johnson and Handel which Shaw and others have pointed out.

Arthur Sherbo is moving ahead with a book to be called Studies in the Johnsonian Canon. Included will be chapters on a number of controversial ascriptions, as well as on long-accepted pieces. If any of you have suggestions or new ideas about the Johnson canon, we are certain that Sherbo will be glad to hear from you. His address is care Michigan State University, East Lansing, Michigan.

There is an interesting article by J. D. Fleeman (32, New Inn Hall St., Oxford) entitled "A Dr. Johnson Mystery" in the November issue of The Scots Magazine. In it Fleeman attempts to identify, and does, the exact spot in the Highlands where Johnson sat down on a bank and for the first time considered writing an account of his journey to the Hebrides. Illustrated by photographs, this article would seem to settle the matter. Or does it?

A few other Johnsonian articles should be mentioned: Paul West, "Rasselas: the Humanist as Stoic," English for Summer 1961; Edward A. Bloom, "Johnson's 'Divided Self'" University of Toronto Quarterly for October; Donald J. Greene, "A Johnsonian Retort" [Walmesley, Irene and the Spiritual Court] in TLS for October 13; Mary M. Stewart, "Boswell's Denominational Dilemma," PMLA for Dec.

LOVEJOY ON HUMAN NATURE

We asked Rosalie Colie, now at Wesleyan University, to comment on Arthur O. Lovejoy's most recent book, Reflections on Human Nature (Johns Hopkins Press). This is her reply:

"'All is vanity': Professor Lovejoy examines in this book the ways in which the Preacher's dispirited statement seemed true to the late seventeenth and eighteenth centuries, a period when a revolution in epistemology forced radical reconsideration of the moral and psychological life of man. Eighteenth-century writings characteristically castigate the foolish pride of man, and as characteristically build upon an often unexpressed opposite assumption of faith in human nature. To this contradiction Mr. Lovejoy directs that searching intelligence of his (his inquiring look is marvellously photographed upon the dust-jacket); he analyzes the historical inheritance of the contradiction, the Protestant and Jansenist examination into hidden motives, into the doubleness of all behaviour, and the stoical conviction of both human capacity for elevation and human powerlessness. Such words as 'honour' and 'fame' carried in seventeenth-century semantics the meanings of both the thing-in-itself and human desire for that thing, with the obvious result of tremendous ambiguity in moral discourse. Mr. Lovejoy deals with the history of this multinomial idea— man's desire to think well of himself— from Pascal and Locke through Hume, Adam Smith, and the framers of the American Constitution (the last-named section being, to my mind, the most original historical contribution to this altogether stimulating book). In Chapter III he contributes some historical reflections of his own, chiefly directed against the behaviourist psychology. Such a direction is laudable, and the philosopher's logic is legitimately victorious over the physiologist's. All the same, as one follows Mr. Lovejoy's sunlit, deliberately pre-freudian path through the forest of human behaviour, one is aware of the existence of numberless unidentified monsters in the thickets on either hand, and uneasy about the philosopher's logic as a sufficient weapon against them."

OTHER NEW BOOKS

There have been so many important books published during recent months that we cannot fully comment on them all. But we do want to pass on to you some idea of what each one is about.

Like Alexander Pope, Geoffrey Tillotson cannot resist changing and expanding his own compositions. And also like Pope, he consistently improves them on each revision. Consider for a moment his well-known study of poetic diction. Two early versions appeared in TLS and in Essays and Studies (English Ass'n). The two parts were combined in Tillotson's

Essays in Criticism and Research (1942). There were excisions, additions and changes for your editor's Galaxy collection in 1959. Now another section has been added, called "More about Poetic Diction," so that the whole discussion extends to 98 pages. This final version is to be found in his Augustan Studies, just issued by the Athlone Press. It is certainly one of the most important discussions of poetic diction to be found anywhere. Included in the same volume are ten other occasional pieces, half of them here printed for the first time. There are reviews of Pope's minor poems and his correspondence, an explication of his "Epistle to Harley," a radio address on "Grongar Hill," discussions of Gray's "Ode on the Spring" and of his "Death of a Favorite Cat," and three pieces on Johnson's Dictionary and Rasselas. While varying greatly in length and value, all are stamped with Tillotson's provocative critical intelligence. Here is a volume to be dipped into with delight.

In The Brave New World of the Enlightenment (Univ. of Michigan Press) Louis I. Bredvold has published six lectures originally delivered at St. Olaf's College in Minnesota in 1958. The headings of the chapters give a fairly clear idea of the nature of the book (The main title, of course, is meant to be ironic): "The Rejection of the Theory of Natural Law," "The New Promise of Science," "The Sentimental View of Human Nature," "Following Nature," "Prospects of Utopia," "Burke and the Reconstruction of Social Philosophy." There is an Epilogue, "A Meditation on the Spirit of Man." In 164 pages Bredvold obviously does not attempt any overall survey of the Enlightenment. Chiefly he attacks the utopians who were skeptical about traditional moral doctrine but unskeptical about the possibility of quickly changing human nature. Not designed to embody original research, these lectures pull together much of what Bredvold has said elsewhere, and much that has been pointed out by others who are dubious about Romantic illusions. Written in his usual smooth and forceful style, they will be very valuable to students who are interested in the mid-twentieth century's turn away from the visionary ideals of those who placed complete reliance on human reason.

In Fielding's Art of Fiction: Eleven Essays on "Shamela," "Joseph Andrews," "Tom Jones," and "Amelia" (University of Pennsylvania Press) Maurice Johnson has given us a stimulating book of new criticism. Johnson makes no claim to having investigated all aspects of Fielding's techniques. He does not attempt a comprehensive study of sources and analogues. What he does do is to provide a series of specific explications and analyses of particular passages and techniques in four novels. There is insufficient space to list all the topics covered — among them the art of parody in Shamela, comic mythology in Joseph Andrews, plot devices in Tom Jones. Included is a thorough analysis of the relation of Amelia to the Aeneid. The discussions are all analytical, not historical or broadly interpretive. This is a book designed for the reader of Fielding who welcomes fresh insights into his comic art. All of us will learn much from it.

We welcome Alan D. McKillop's edition of Thomson's The Castle of Indolence and Other Poems (Univ. of Kansas Press). For the first time we have an authoritative text of Thomson's Spenserian imitation and of his

"Hymn on Solitude," "A Poem Sacred to the Memory of Sir Isaac Newton," "Britannia," and "Rule, Britannia," with full textual and explanatory notes. There is an extended Introduction for each of the poems. No one need be told at this late date that McKillop knows more about Thomson and his works than anyone in the world. In earlier volumes he analyzed the ideas in the major poems, and edited the poet's correspondence together with other documents; now he turns to some of the lesser pieces. Everyone interested in the period should read his admirable 67 page Introduction to the Castle of Indolence. We are happy to hear that the Shoe String Press is reprinting McKillop's Background of Thomson's "Seasons."

Students of Swift's art will be interested in Charles Allen Beaumont's Swift's Classical Rhetoric (Univ. of Georgia Press). After filling in the background of Swift's knowledge of classical rhetoric, Beaumont has four chapters in which he specifically analyzes A Modest Proposal, An Argument Against Abolishing Christianity, A Vindication of Lord Carteret, and The Answer to the Craftsman. Then there is a final chapter on "Recurring Rhetorical Patterns." Concentration is always on classical form and techniques. A Modest Proposal, for instance, he finds organized in the manner of a classical oration, with a regular sequence of Exordium, Narration, Digression, Proof, Refutation, Peroration. In the other works, too, the many devices of classical rhetoric are constantly used. There are those central in creating irony (ethical proof, amplification, diminution, and refining); those that contribute to it (appeal to authority, elimination, argument from parallel example, argument from a wealth of sources); and those which help to sustain irony, though not actually creating it (litotes, direct emotional appeal, interrogation, rhetorical question, personification, climax, anti-climax, accumulation). Although Beaumont finds more careful rhetorical organization in the works than Swift himself might have allowed, there are many places where this kind of analysis will be very useful. Certainly this is a work which deserves careful study.

Long before this we should have noticed W. S. Lewis's Horace Walpole (Bollingen), the A. W. Mellon Lectures in the Fine Arts, but we did not have an opportunity to examine a copy thoroughly. In the meantime the book has been so widely and enthusiastically reviewed (particularly in the middle page article in TLS for November 17) that there is nothing left for us to do but add our voice to the general chorus. This is "Lefty" at his best.

We should like to recommend to you an attractive new edition of Gay's Beggar's Opera, published by Argonaut Books. Louis Kronenberger has written an excellent Introduction, and Max Goberman has added discussion of the music. After all our complaints, at last a musicologist has accepted the conclusions which Bronson and other literary scholars have been stressing concerning Pepusch's connection with the opera. As Goberman puts it, "He did compose the overture.... He probably also wrote out the parts for the musicians, using the bases which appear in this edition. But there is no evidence that he even helped Gay select the tunes." Encyclopaedists, musical journalists, please take notice! One of the most attractive aspects of this edition is that it contains the original lyrics from Pills to Purge Melancholy, and other older collections, attached to the tunes which Gay

used. Students may thus easily study Gay's method of adaptation, and appreciate the subtle effects he attains through using an old favorite melody with new words. Our only complaint is that we wish the edition could be made easily available to students in paperback.

In honor of the late Reginald Harvey Griffith of the University of Texas one of his students, Mary Tom Osborne, has produced an attractive brochure entitled The Great Torch Race (Univ. of Texas Press). Included are tributes by Robert A. Law, Fannie E. Ratchford, and A. D. McKillop; a paper on "Christian Mortalism" by a former student Leonard N. Wright; and another by his friend George Sherburn on "Teaching of English as a Profession." Finally, there is a hitherto unpublished address by Griffith, called "The Great Torch Race," originally delivered at the dedication of the Wrenn Library in 1920. As a frontispiece there is a wonderful photograph of Griffith, which every one of his friends will love to have, for it vividly recalls him to our minds.

Two volumes by George Williamson have been published by the University of Chicago Press. While both concentrate largely on the seventeenth century, they contain much which will interest our readers. The first, entitled Seventeenth-Century Contexts, is a collection of essays culled largely from scholarly periodicals, going back as far as 1933. The last three in the volume are: "The Restoration Revolt against Enthusiasm," "The Rhetorical Pattern of Neo-classical Wit," and "The Occasion of An Essay of Dramatic Poesy." Williamson's most recent book is The Proper Wit of Poetry, a survey of the attitudes toward wit from the sixteenth century to Addison. In only 136 pages he necessarily moves speedily, hitting the high spots, as it were, in the complex shift of taste in literature and aesthetics.

Another recent work which lies only partly in our period is Albert B. Friedman's The Ballad Revival (Univ. of Chicago Press). As in an earlier article, Friedman stresses the neoclassical basis of the revived interest in the ballad in the eighteenth century. Those who have assumed that interest in ballads must stem from submerged romantic yearnings have simply not known the facts. It was chiefly a desire for simplicity, one of the fundamental classical concepts. Friedman, we think, proves his thesis completely. For students of the eighteenth century this is an important book.

We asked Arthur Sherbo to comment on two recent studies of Christopher Smart. He replies: "The late Father Christopher Devlin's Poor Kit Smart (Rupert Hart-Davis) is a great disappointment. Scholarship and simple logic are discarded; the most elementary principles of the writing of biography are ignored. A few new facts of minor importance are presented, but the picture of Smart remains unchanged except for Father Devlin's belief that he, 'as a spiritual advisor after the fact,' is in a position to explain the religious basis of Smart's insanity. . . . Some merits the book has; one that I appreciate is the demonstration that Smart was recalling biblical Apocrypha in certain lines of Jubilate Agno." Having glanced through the book ourselves, we agree with Sherbo's main strictures, but might add that Father Devlin's intuitive analysis of Smart is sugges-

tive and stimulating though highly subjective. Sherbo also has this to say about Geoffrey Grigson's pamphlet on Smart in the *Writers and Their Work* series: "He does not pretend to say anything new about the ascertainable facts of Smart's life but offers rather a criticism and a reinterpretation of some of the poems. Mr. Grigson is particularly good on the Seatonian Prize poems and on parts of A Song to David." But Sherbo adds that Grigson's interpretation of certain lines in the poems "is based, as almost certainly it should not be, on the assumption that one can take as literally true every statement Smart makes."

Ernest Mossner has provided an excellent Introduction to a paperback version of Joseph Butler's Analogy of Religion (Frederick Ungar Publishing Co.; Milestones of Thought Series), but he had nothing to do with the selection of the text or the annotation, which is very old-fashioned.

We are overjoyed to see a revised edition of R. F. Jones's well-known Ancients and Moderns (issued by the Committee on Publications of Washington University, St. Louis 30, Mo.). For this second edition Jones has provided a new Preface, some minor revisions, and, what is even more important, an index. How good it is to have this classic work again easily available, and with an index!

Your senior editor's Biography as an Art: Selected Criticism, 1560-1960 is being published by the Oxford Univ. Press as a hard-cover in London and as a paperback in New York. Among many others, it contains some selections from eighteenth-century writers: Addison, Roger North, Conyers Middleton, Johnson and Boswell. This is, we think, the first comprehensive collection of literary criticism on biography that has ever been published. We hope it stirs up more writing about this genre in the future.

Since we are reviewing it more fully elsewhere we will only mention The Prodigal Rake: Memoirs of William Hickey, edited by Peter Quennell (Dutton). This edition contains selections, with some restoration of frank passages omitted in the earlier printing. It is by no means the whole autobiography.

Milton P. Foster of Eastern Michigan University has provided a very useful Casebook on Gulliver among the Houyhnhnms (Thomas Y. Crowell). The more of these collections we have the better.

Among a number of works which lie generally outside our particular province, we might mention a few. Joseph Frank's The Beginnings of the English Newspaper, 1620-1660 (Harvard), a superb scholarly study with fascinating illustrations, will be very important as background for any study of the periodical writers of the eighteenth century. The Comic Style of Beaumarchais, by J. B. Rattermanis and W. R. Irwin (Univ. of Washington Press) will be useful to all who study comic theory and practice. In Historical Studies of Rhetoric and Rhetoricians, edited by Raymond F. Howes (Cornell), a number of contributions are based in our period: Wilbur S. Howell, "Sources of the Elocutionary Movement in English, 1700-1748"; C. Harold King, "George Whitefield: Commoner Evangelist"; Donald C. Bryant,

"The Contemporary Reception of Edmund Burke's Speaking"; Carroll C. Arnold, "Lord Thomas Erskine: Modern Advocate."

M.L.A. PROGRAMS

At the meeting of the South-Central Modern Language Ass'n at Waco, Texas, on November 10 and 11, there were a number of Restoration and eighteenth-century papers: Jack J. Jernigan, "Reflections on the Design of Absalom and Achitophel"; Philip M. Griffith, "The Humours of Shakespeare's Malvolio and Wycherley's Plain Dealer"; David P. French, "Swift, Temple, and Madness"; Selma L. Bishop, "Isaac Watts's Poetical Theories: Appeal to the Heart"; Charles E. Noyes, "Samuel Johnson: Student of Hume"; Mrs. J. Homer Caskey, "Dr. Johnson's Western Island"; William F. Belcher, "Dr. Primrose of Wakefield"; E. C. Polk, "Jonathan Swift as a Poet"; James L. Shepherd, "Further Reminiscences of Molière in Wycherley's Plain Dealer." At the evening dinner meeting your editor spoke on "Samuel Johnson as a Man of Letters — the New Evaluation."

At the Chicago M.L.A. meeting, which we were not able to attend, the programs for the two group meetings were as follows: VII. (Aubrey Williams, Chairman; Irvin Ehrenpreis, Secretary) James M. Osborn, "'That on Whiston' by John Gay"; John Traugott, "Swift's Allegory: the Yahoo and the Man-of-Mode"; Maynard Mack, "The Last and Greatest Art: a Note on Pope's Manuscripts." VIII. (Ian Watt, Chairman; Gwin Kolb, Secretary) Topic: "Politics and Prose Style in the Late 18th Century" — Donald J. Greene, "Is there a 'Tory' Prose Style?"; Frank Brady, "Prose Style and the 'Whig' Tradition,"; Matthew J. C. Hodgart, "The Radical Style." In General Topics 9: Literature and the Other Arts (Lucyle Hook, Chairman; Jean H. Hagstrum, Secretary) the topic was "Rinaldo and Armida (1698) by John Dennis and John Eccles: a Final Effort in 17th-Century English Opera" and there were discussions by Eugene Haun, Stoddard Lincoln, and Selma Jeanne Cohen.

The Southern Illinois Press held a reception on December 28 in honor of Joe Scouten of the Univ. of Pennsylvania, celebrating the imminent publication of Part 3 of The London Stage. We look forward eagerly to these volumes. Another party at the M.L.A. that we wish we could have attended was given by Jim Osborn. The invitation read simply "Martini Scribleri."

MISCELLANEOUS NEWS ITEMS

We are delighted to hear that Curt Zimansky and Gwin Kolb have finished reading page proofs of the index to Vols. III and IV of the reprinting of the annual PQ bibliography, expected soon from the Princeton University Press.

We are grateful to Win Stone for the boost in the December PMLA to our Galaxy Collection of essays on the eighteenth century and to Bernard Schilling's Essential Articles. And we heartily agree with his suggestion that there ought to be a similar volume devoted to the drama of the Restoration and eighteenth century. We hope some one will take the hint. Incidentally, the Southern Illinois Press plans eventually to republish the introduc-

tory chapters to the volumes of The London Stage in a single critical volume.

There is a very interesting account of a collection of eighteenth-century books, strong in Pope and Popeana, made by William Rees-Mogg, in Book Collector for Winter 1961-62.

Charles Ryskamp of Princeton sends us a clipping from the London Times, telling of the financial crisis faced by the Cowper and Newton Museum at Olney in Buckinghamshire. This institution, 61 years old, has very little income, not even enough to pay its curator a salary or to modernize its displays. The house is without artificial light and without heating. Thus an effort is being made to raise a modest sum to meet immediate needs, and contributions for these purposes will be welcomed by the Trustees of the Museum.

Clarence Tracy (Saskatchewan) writes that he is busy with proofs of his edition of the poetical works of Richard Savage, being published by the Cambridge University Press. Lucyle Werkmeister (5438 Valley Ridge Ave., Los Angeles 43) writes that her book Seven Chapters for a History of the London Daily Press, 1772-1792 is to be published by the University of Nebraska Press.

Draper Hill (17 Elia St., London N.1) is working on a biography of James Gillray, the caricaturist (1756-1815), and would welcome any suggestions as to available material, particularly the whereabouts of letters or drawings. Hill writes: "Gillray, age 27, apparently succeeded in arousing a comment from Johnson over a cartoon of his attacking the Doctor's Lives of the Poets in 1783, but I know of no other direct reference." Can any of our readers help Hill in his research?

Ben Boyce (Duke) writes: "Is the JNL interested in bastards? Each year as I come to Richard Steele and Richard Savage I speculate on the mysterious Dorothy Ousley and Newdigate her brother, who were, according to Moy Thomas and Clarence Tracy (The Artificial Bastard, p. 11), god-parents in 1697 to the son of the Countess of Macclesfield by Lord Rivers. Savage, who said he was that son, refused to marry Steele's illegitimate daughter "Miss Ousley" born in 1699 or 1700. My query is, wouldn't it be pleasant if someone could show that the unwilling couple had met long before as co-boarders at Dorothy Ousley's establishment?"

An international bilingual congress on "The Enlightenment" is to be held at the Institute et Musée Voltaire, Les Délices, Geneva, from the 4th to the 12th of July 1963. Those wishing to read papers should write to the Director of the Institute, who will send further particulars.

Duke University has acquired what has been called the largest collection of the writings of John and Charles Wesley in the world. Included are some 17,500 volumes, documents and manuscripts.

Selma L. Bishop (McMurry College) has written to us about her work on Isaac Watts. For some years she investigated the language changes in Hymns and Spiritual Songs, from 1707 to 1748, and her book on the subject is to be published by Faith Press in London, sometime in April. Meanwhile her dissertation on Watts's poetical principles is available on microfilm. She is now engaged on a complete bibliography of the Hymns and Spiritual Songs and would welcome any help that can be given as to rare editions or issues.

John C. Weston, Jr. (Univ. of Massachusetts) has begun work on an iconography of Edmund Burke. Although in the early stages of his search, he would welcome news of portraits, prints, or sketches of Burke in private collections and public libraries.

Presumably many of you saw the October 27 review in Time Magazine of Bertram Davis's new abridged edition of Sir John Hawkins' Life of Johnson, and noticed the bad mistake of ascribing a Rowlandson print to Hogarth. Despite numerous letters pointing out the mistake, the Time editors, with gay insouciance, stick to their guns and have not admitted their error. At least we haven't seen any such admission.

On the 17th of March in London a commemorative plaque is to be placed on Edmond Malone's house. The unveiling will take place at noon. Jim Osborn was the prime mover in all this, and will be there for the ceremonies. Later that afternoon there will be a meeting of the London Johnson Society.

SOME RECENT ARTICLES

For the early period: Albert Ball, "Charles II: Dryden's Christian Hero," MP for Aug.; T. A. Birrell, "John Dryden's Purchases at Two Book Auctions, 1680 and 1682," English Studies for Aug.; G. Blakemore Evans, "Dryden's MacFlecknoe and Dekker's Satiromastix," MLN for Nov.; A. E. Wallace Maurer, "Dryden's Absalom and Achitophel, 745-746," Explicator for Sept.; Roland Hall, "John Locke's Unnoticed Vocabulary," Parts I-IV, N&Q for May, June, July, Sept.; Patrick Romanell, "Locke's Aphorisms on Education and Health," JHI for Oct.-Dec.; Robert Marsh, "Akenside and Addison: the Problem of Ideational Debt," MP for Aug.; James Obelkevich, "Addison: Educator of the Rising Bourgeoisie," King's Crown Essays (Columbia Univ.) for Spring 1961; Robert Halsband, "Two Facts about Mary Astell," The Book Collector for Autumn; Roland Hall, "Shaftesbury: Some Antedatings and New Words," N&Q for July; Kalman A. Burnim, "Aaron Hill's The Prompter: An Eighteenth-Century Theatrical Paper," Educational Theatre Journal for March; Lucyle Hook, "Portraits of Elizabeth Barry and Anne Bracegirdle," Theatre Notebook for Summer; Alfred Schwarz, "An Example of Eighteenth-Century Pathetic Tragedy: Rowe's 'Jane Shore'," MLQ for Sept.; Sir John Summerson, "'The Entertainment', by Hogarth," The Listener for Nov. 16; David M. Vieth, "An Unsuspected Cancel in Tonson's 1691 Rochester," N&Q for July.

For Pope and Swift: John M. Aden, "Pope's Horace in Johnson's Juvenal," N&Q for July; Elizabeth Arlidge, "A New Pope Letter" [to William Broome, 5 November 1715], RES for Nov.; N. W. Bawcutt, "Pope's 'Duchesses and Lady Mary's': More Evidence," N&Q for July; John Crossett, "Bishop Hall and Pope's Portrait of Atticus," N&Q for July; Murray Krieger, "The 'Frail China Jar' and the Rude Hand of Chaos," Centennial Review for Spring; Henry Pettit, "Apposite Metaphor in Pope's Essay on Criticism," Books Abroad for Summer; Jim Corder, "Gulliver in England," College English for Nov.; Richard J. Dircks, "Gulliver's Tragic Rationalism," Criticism for Spring 1960; John Traugott, "A Voyage to Nowhere with Thomas More and Jonathan Swift," Sewanee Review for Autumn.

For the novelists: Dewey Ganzel, "Chronology in Robinson Crusoe,"

PQ for Oct.; Maximillian E. Novak, "Moll Flanders' First Love," Papers of the Mich. Acad. of Sci., Arts, and Letters, XLVI, 1961; and "The Problem of Necessity in Defoe's Fiction," PQ for Oct.; A. H. Scouten, "At That Moment of Time: Defoe and the Early Accounts of the Apparition of Mistress Veal," Ball State Teachers College Forum (Indiana), for Winter 1961-62; Henrietta Ten Harmsel, "Pamela and Pride and Prejudice," College English for Nov.; Charles Peake, "Richardson and Wit," Books, the Journal of the National Book League for May-June 1961; Robert J. Griffin, "Tristram Shandy and Language," College English for Nov.; William B. Piper, "Tristram Shandy's Tragicomical Testimony," Criticism for Summer; Grant Webster, "Smollett and Shaw: a Note on a Source for Heartbreak House," Shaw Review for September.

For the later period: Allan MacLaine, "Some Echoes of Robert Ferguson in Burns's A Mauchline Wedding," N & Q for July; J. C. Maxwell, "Burns: an Echo of Tristram Shandy," N & Q for July; Rüdiger Reitemeier, "Das Bild Robert Burns': Tradition und Wandel," Neueren Sprachen for July; Lucyle Werkmeister, "Some Account of Robert Burns and the London Newspapers," BNYPL for Oct.; H. Rossiter Smith, "Edmund Burke and Thomas Wilkinson," N & Q for July; Peter J. Stanlis, "The Basis of Burke's Political Conservatism," Modern Age for Summer; Roger Lonsdale, "Christopher Smart's First Publication in English," RES for Nov.; K. M. Rogers, "The Pillars of the Lord: Some Sources of 'A Song to David'," PQ for Oct.; J. R. deJ. Jackson, "The Importance of Witty Dialogue in The School for Scandal," MLN for Nov.; Cecil Price, "The Columbia Manuscript of The School for Scandal," Columbia Library Columns for Nov.; M. Ray Adams, "A Newly Discovered Play of Robert Merry Written in America," Manuscripts for Fall; H. J. Haden, "A Shenstone Draft Letter," N & Q for July; E. D. Hirsch, Jr., "The Two Blakes," RES for Nov.; George B. Schick, "Joseph Warton's Critical Essays in his Virgil," N & Q for July; Hugh Trevor-Roper, "Gibbon Unvarnished," New Statesman and Nation for June 16, 1961.

Of general interest: Edward A. Bloom, "Neoclassic 'Paper Wars' for a Free Press," MLR for Oct.; C. J. Rawson, "'Finisher', 1771: An O.E.D. Antedating," N & Q for July; Jerome Landfield, "The Triumph and Failure of Sheridan's Speeches Against Hastings," Speech Monographs for Aug.; Robert Steensma, "Shakespeare on the Eighteenth-Century English Stage: A Bibliography," The Shakespeare Newsletter for September.

JOHNSON AND WITTGENSTEIN

We are indebted to Warren Coffee (Univ. of San Francisco) for the following: "The name of Ludwig Wittgenstein is associated with movements of thought that seem far enough removed from Samuel Johnson. Yet Wittgenstein spoke warmly of his affection for certain of Johnson's writings. The passages can be found in Norman Malcolm's Ludwig Wittgenstein: A Memoir, with a Biographical Sketch by George Henrik Von Wright (Oxford, 1958). Writing to Malcolm, Wittgenstein said, 'The other day I read Johnson's "Life of Pope" and I liked it very much. As soon as I get to Cambridge I'm going to send you a little book "Prayers & Meditations" by Johnson. You may not like it at all,—on the other hand you may. I do' (p.44). When he sent

Prayers and Meditations to his student, Wittgenstein said in an accompanying note, 'This is the little book I promised to send you. It seems to be out of print so I'm sending you my own copy. I wish to say that normally I can't read any printed prayers but that Johnson's impressed me by being human' (*ibid.*). Since Wittgenstein, like Johnson, was careful not to blast with excessive praise, it is perhaps necessary to add that human was a strongly commendatory word with him (p.61).

"Some conjectures may be offered as to what qualities in Johnson attracted Wittgenstein. And in making these conjectures, one discovers some striking similarities between the two men. First of all, both assigned a very high value to brains and intelligence. They had in common the corollary of this idea also, an abhorrence of cant or mental shoddiness. In at least one respect, the area of their interests was similar, for both were skilled analysts of language. In view of these similarities, it is not surprising that Wittgenstein admired the Life of Pope. The combined facts that he described Johnson's Prayers and Meditations as human and that he was not himself an orthodox religionist suggest that it was not Johnson's theology which he admired. One may hazard the guess that Wittgenstein admired Johnson's strong sense of duty, a sense of duty unaltered by admissions of repeated failure. This sense of duty was something that Wittgenstein himself had in a highly developed state. Also, Wittgenstein lived, like Johnson, in the fear of insanity and possibly found comfort in reading of Johnson's struggles with guilt and unquiet."

THEATRE CONFERENCE AT M.L.A.

From Lucyle Hook we have word of a special conference on the theatre and drama of the 17th and 18th-century, which met in Chicago on December 29. Discussion centered on such matters as establishing an up-to-date work-in-progress list; attempting to eliminate duplication of effort; determining areas where joint effort would benefit all; cooperating on large tasks; and providing some means of communication in between MLA meetings. David G. Spencer and Carl J. Stratman announced a generous offer from Loyola University (Chicago) to underwrite the expenses of a mimeographed bibliography and newsletter, with the possibility in view of some sort of periodical in the future if the demand is felt.

A NOTE

We are always pleased to receive off-prints of articles or copies of pamphlets and brochures which we might otherwise miss. Although we make no claim to completeness of coverage, we do try to list what would appear to be of most use to our readers. Perhaps it is needless to remind you that we also welcome short notes and observations about our period. All too often chance discoveries are allowed to drop off into limbo because they may not be significant enough for an article. Yet they may help someone else to solve a puzzling problem.